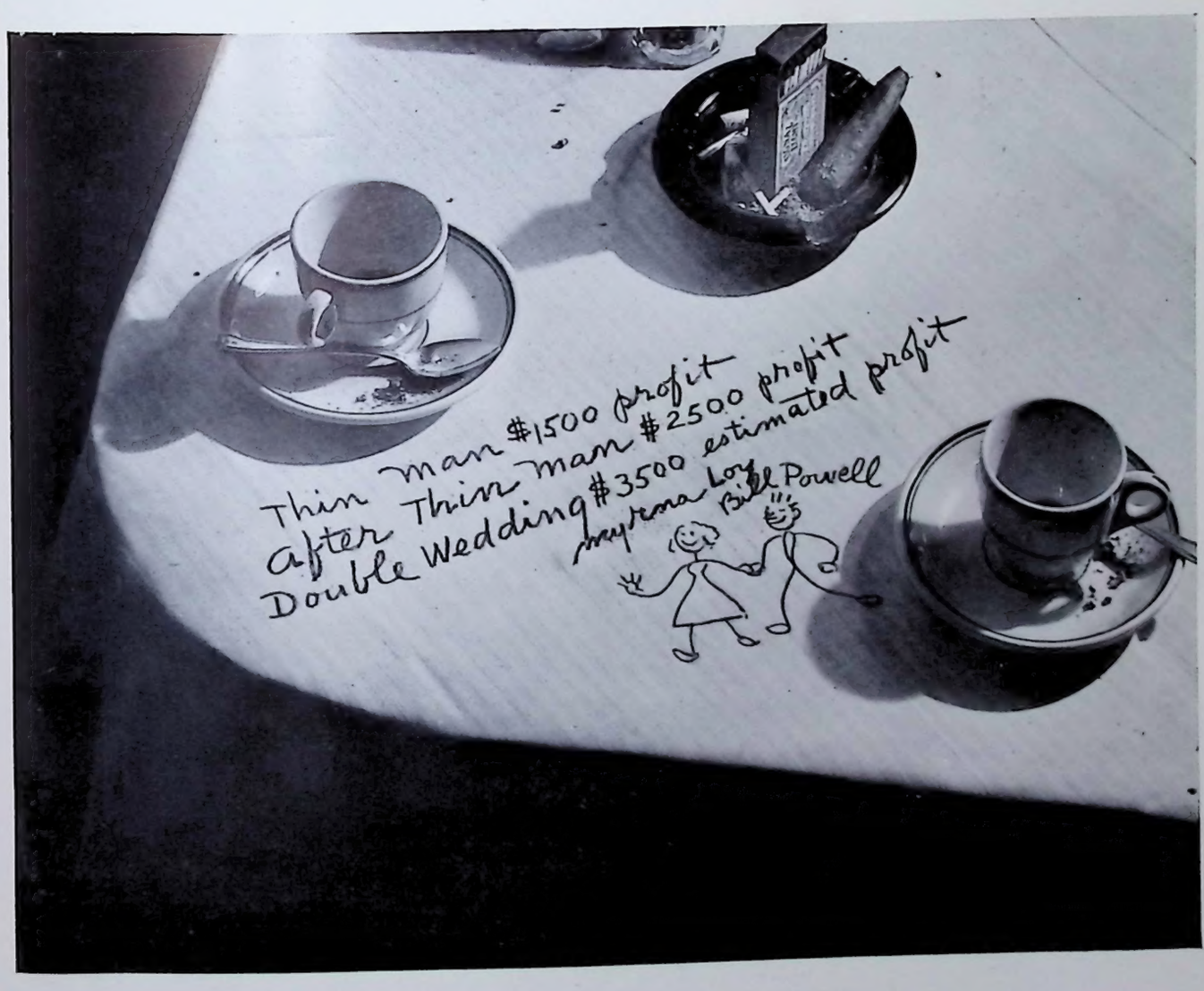
Report "Double Wedding" -- Powell-Loy -- Better Comedy Than "Thin Man" Series.

CANADIAN MOVING PICTURE DIGEST

Vol. 29, No. 26 TORONTO 2, CANADA October 16th, 1937



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RAY LEWIS
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"Easy to Digest"

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Vol. 29, No. 26. TORONTO 2, CANADA October 16th. 1937

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CANADIAN MOVING PICTURE DIGEST

259 SPADINA AVE TORONTO

MAYOR STANLEY LEWIS WELCOMES ANNA NEAGLE HERBERT WILCOX TO OTTAWA PRESENTS KEY FREEDOM CITY ANNA NEAGLE STOP NED DEPINET OTTAWA VISITOR BROADCASTS RE VICTORIA GREAT QUOTE AS GOOD A PICTURE AS OUR COMPANY HAS EVER RELEASED UNQUOTE PRESS ACCLAIM PICTURE STOP PREMIERE OUTSTANDING EVENT OTTAWA PICTURE SEASON STOP HERBERT WILCOX ANNA NEAGLE ACCLAIMED FOR QUALITY PRODUCTION AND SUPERLATIVE VICTORIA DELINEATION STOP THEIR EXCELLENCIES LORD LADY TWEEDSMUIR RIGHT HONORABLE WILLIAM LYON MACKENZIE KING LONG LIST CABINET MINISTERS GOVERNMENT OFFICIALS NEW YORK RKO REPRESENTATIVES TORONTO MONTREAL OTTAWA PRESS AND DISTINGUISHED OTTAWA CITIZENS ATTEND PREMIERE AND RECEPTION FOLLOWING AT CHATEAU LAURIER STOP PREMIERE SPONSORED OTTAWA WOMENS CANADIAN CLUB STOP TORONTO RECEPTION INCLUDES CIVIC HONORS LUNCHEON CANADIAN CLUB TEA WOMENS PRESS CLUB WILCOX NEAGLE PERSONAL ATTENDANCE

RAY LEWIS

RAY

RAY LEWIS

PRESENTS

MR. JOSEPH M. SCHENCK, on his recent trip abroad, arrived in London, remained a few days, and then attended the International Film Congress at Venice. Following this, he returned to London, and prior to his sailing for America disclosed the British film producing plans of his company, 20th Century-Fox.

He disclosed that there was a deal awaiting his signature, in which the Pinewood Studios and his company were involved. The Pinewood Studios would produce four pictures within the year for his company, at a cost of approximately five hundred thousand dollars per picture. The production of these British pictures would be under the personal supervision of Mr. Robert T. Kane, now in London.

Concurrent with this plan, involving British Films for 20th Century-Fox, there would be a development toward personal British Film production, which would take care of the necessary British Film requirements of his company; and with that object in view, Mr. Darryl F. Zanuck would in all probability visit England in the Spring for the purpose of promoting the production activities.

YOUR Editor had an opportunity of renewing an old friendship with Mr. Joseph Schenck, during the brief interview which she had with him the day he arrived in London. It was pleasant to hear Mr. Schenck say, "Ray Lewis from Canada".

Years ago, when Mr. Schenck was in charge of the booking of all vaudeville acts on the Loew circuit, Ray Lewis was engaged by Mr. Schenck to be the feature act whenever a new theatre was built, or a remodelled one opened. Mr. Schenck then said, "Ray, never be out of work, just telephone me".

I DON'T know how many of you have seen the newsreels depicting what happened at Shanghai, when the Japanese flew over the city and dropped, most carelessly, a few bombs.

A passenger on the Empress of Britain, from England, was Mr. J. P. Bickell, at one time on the Board of Directors of the Famous Players Canadian Corp.

Mr. Bickell was accompanied by Mr. Ben Smith, the latter internationally known in the Stock Markets of the world. Both Mr. Bickell and his companion, Mr. Smith, flew to Shanghai on a bet; and were just in time, Mr. Bickell told me, for the ghastly party in Shanghai.

In case you had an idea that there was something horrible about the "shots" in the newsreel, you should hear Mr. Bickell's story, for 700 people of various nations, British, Americans, etc., were killed at that hotel which was bombed; the hole the bomb made was nearly as large as a small town.

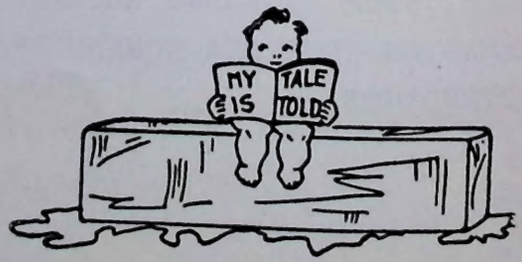
When I left England there was a good deal of discussion in the trade papers concerning the release of the Shanghai newsreels, which General Films had available for distribution. There were various opinions of whether such ghastly sights should be shown to audiences who came to theatres to be entertained. Some were of the opinion that the newsreel must essentially be news, and that Shanghai was front page, and feature spot for Press and Radio, therefore, why not the Screen?

IT WAS further argued that the public should be given an opportunity to see the "unvarnished, and unedited truth" of the horrors of War, and the latest obsession of war-mad demons, the killing of helpless, unprotected, unarmed civilians, the war upon the infirm, the aged, the sick, upon women, and upon little children. War which needs no declaration to let loose its Hounds of Hell!

It is not the Newsreel which is the "horror", but that spirit, militant, malevolent, greedy, crazy which is blowing man and his civilization to atoms, until the CIVILIZED nations ally themselves to STOP IT.

The cameraman cannot photograph death and destruction, the madness of the war-machine, unless the camera sees that which it photographs, and that which it projects.

Stop the war-hounds, not the pictures of their diabolical killings! Let people see just how civilized we are!



Rumors Link Selznick With Paramount For Future Releasing.

PICTURE BY THE NEW UNIVERSAL
. . . . . DIALOGUE BY YOU!

"I don't know where they come from... must be coming back again and again"

"never saw a line like that before in my life!"

"now I know what super-colossal means!"

"Deanna Durbin is just dynamite!"

"I'm holding it over from now on!"

"took in $500.00 the first hour!"

"I never saw so many repeaters!"

"they can't get enough of it!"

"boy! do they love Deanna!"

"this aint a picture...it's a magnet!"

"I need seats... seats and more seats!"

"I'm running extra shows from now on!"

"oh, for rubber walls for the house!"

"goodbye schedule...I'm just grinding in and out!"

. . . and get ready to do more talking about

MERRY-GO-ROUND OF 1938!"

with THE FOUR HORSEMEN of HILARITY!

LONDON ROUNDABOUT

BY DENNISON THORNTON

MR. LOUIS MAYER DISCOVERS THREE NEW BRITISH STARS

AUTUMN leaves are falling . . . .

This is the time of year when the box-office whoops it up; when managers start ordering new Saville Row wardrobes and motor-cars from Mayfair agents; when Wardour Street brings out its camel-hair coats; when London's migratory hordes swarm home for the winter season.

Good entertainment customers, their return means the sort of swelled receipts that have made it almost impossible to obtain seats for "Victoria the Great"; that have kept "Souls at Sea" going for four packed Plaza weeks.

THIS is also the open season for talent hunters.

Talent hunting is a game at which the Americans excel. Their trained eyes miss nothing, and they are fast workers. They can give their British rivals all the points they want and still win.

IRVING ASHER, most brilliant of the resident American star-pickers, and the man who found Errol Flynn, Ian Hunter and Patric Knowles for Warner Brothers, announces a new discovery. She comes from Sweden and her name is Aino Bergo, although that doesn't worry Mr. Asher because he's going to change it anyway.

Miss Bergo can act and sing and dance and has what they call a "Screen presence". There is only one thing she can't do and that is speak English. When she has sufficiently mastered the language Mr. Asher will star her in two First National British productions. After that she will be shipped to Burbank.

THEN there is Louis B. Mayer who spent only a month in London and during that time spotted and signed no less than three future M-G-M stars. In other words it took him about thirty days to do what most British producers seldom do in thirty months.

Two of Mr. Mayer's discoveries have been well-known around the studios here for years though nobody ever bothered to do much about it. The identity of the third has not yet been disclosed.

The two named are Griffith Jones and Greer Garson.

Mr. Jones played a leading role in the Bergner film "Escape Me Never". He played it so well and cut such a virile screen figure that one critic wrote: "At last we have discovered the English counterpart to Clark Gable". The producers evidently thought differently because they promptly cast him in a series of insipid quota quickies.

Now Mr. Mayer has given Jones an important role in the Robert Taylor picture, "A Yank at Oxford", which M-G-M are making at Denham.

Miss Greer Garson, whose assets are looks, talent and a successful stage career, has been handed a long-term Metro contract with orders to report immediately at Culver City.

BUT more than all this — Mr. Mayer has signed up British ace director Victor Saville, and also French ace director Julien Duvivier. Mr. Saville needs no introduction. He made "Sunshine Susie", "The Good Companions", "I Was a Spy" and more recently "Dark Journey". Now he is to direct "The Citadel" for Mr. Mayer . . . and not for Mr. Korda as previously stated.

Julien Duvivier is probably a stranger to you, though if you happen to live around Montreal you may have seen some of his French films—"L'Enfant Martyr", "Maria Chapdelaine" and "Golgotha". London knows him best as the director of the recently-shown "Pepe le Moko", probably the finest picture that ever came out of France.

A gangster film, laid in the underworld of Algiers, "Pepe le Moko" was grim stuff — a strange mixture of brutality, humor, cynicism and cunning, directed with punch and power.

It was a foregone conclusion that it would not be long before M. Duvivier packed his bags and booked passage to California. France's loss is Hollywood's gain. I have an idea that M. Duvivier is going to do big things at Metro.

NOT to be outdone by Messrs. Asher and Mayer, Alexander Korda, Britain's number one star-groomer, has discovered John Clements who plays the moody Red commissar in "Knight Without Armor". Clements is an ambitious, go-ahead young man. Two years ago he tired of sitting around waiting for a stage or screen break, so he started his own repertory theatre on the outskirts of London. He made such a success of this venture that he attracted attention.

At a suburban try-out of "Knight Without Armor", the spectators were asked to fill in cards stating their reactions. Ninety-five per cent. of them singled out Clements as "an actor they would like to see again".

Now Mr. Korda is grooming him for stardom.

* * *

Where Are They Now?

THREE years ago, British film production was seen as the new "Eldorado". Hordes of "get-rich-quick" folk invaded the studios. Scores of independent companies shot-up overnight. Hopefuls, young and old, most of whom knew nothing about show business or production methods, saw themselves amassing vast fortunes. But how wrong they were. Their pictures flopped — which surprised nobody but the producers themselves. Fortunes, instead of being gained, were lost. Then came the financial crisis and with it the disappearance of the majority of independents.

WHAT happened to them?

Well, Paul Holt, "Daily Express" show page editor, tells of one producer, a former naval commander, who decided three years ago to enter production. He formed a small comany, celebrated the occasion with a round of parties, then shot four pictures all of which promptly died the death. And so did the company. Today that producer is assistant manager of a stone quarry.

I CAN add to Mr. Holt's information. Two other optimists, both of whom shall be nameless, entered production about the same time. Between them they turned out five or six pictures. Where are they now?

One of them is running a chicken farm near Salisbury, and the other has gone into the waste film business.

RKO Radio's "Stage Door" Grosses $112,000 1st Week Radio City Music Hall.

Now it can be told.... the story of Queen Victoria and her Prince Consort.... hurled to the screen in scenes of intimate romance and breathless magnitude.

VICTORIA THE GREAT
with
ANNA NEAGLE ★ ANTON WALBROOK
H. B. WARNER ★ WALTER RILLA
Produced and directed by
HERBERT WILCOX
With Scenes in TECHNICOLOR
Screen play by
Miles Malleson and Charles de Grandcourt
RKO RADIO PICTURES

"Victoria the Great"

THE STORY OF THE HERBERT WILCOX - RKO RADIO PRODUCTION AS TOLD BY RAY LEWIS

THE first instalment of the story of the production of "Victoria the Great", as produced at the Denham Studios, London, by Herbert Wilcox, with world-wide distribution by RKO Radio Pictures, appeared in the issue of October 9th, of the Canadian Moving Picture Digest.

The screen play is by Miles Mallison and Charles de Grandcourt. Anna Neagle, leading British Film star, has the honor to portray Queen Victoria, and Anton Walbrook has the honor to portray Prince Albert, the Queen's Royal Consort.

In the opening chapters, we carried the story through the scenes where the Lord Chamberlain and the Archbishop of Canterbury hasten to Kensington Palace from Windsor Castle to announce to Princess Victoria that she is Queen.

We followed the story through the coronation, quoting from the diary of Queen Victoria, who on the very evening of her coronation, wrote a description of it in her diary, scene by scene.

Our story this week begins with the evening of the coronation, and carries on to the arrival of Prince Albert and Prince Ernest, the Queen's German cousins, on to the selection of Prince Albert as the Royal Consort, and to his marriage with the Queen.

—EDITOR.

"Victoria The Great"

THOSE who attended the recent Coronation Ceremonials at the Abbey, during the Coronation of Their Majesties, King George VI and Queen Elizabeth, will be thrilled anew as they rewitness the Coronation in "Victoria The Great" which crowns Anna Neagle as Queen.

Anna Neagle Queens Them All

I HAD the good fortune to see the stage production of "Victoria The Great" in which Helen Hayes does such magnificent work as Queen Victoria. The New York play has had a phenomenal run, and the London stage play, with Pamela Stanley as Queen Victoria, is still being played at the Queen's Theatre, Shaftesbury Avenue. When I saw the Herbert Wilcox screen production, I appreciated the limitless scope of the screen, and how much more than the stage production the screen picture could give us of the reign of Queen Victoria, a reign which created, not only a Victorian age and era, but which made British and World history, which made a British Empire!

The Love Story Begins

SWIFTLY the picture carries you on to scene after scene, following the reign through its history-making events, following through to the meeting of Queen Victoria with her cousin, Prince Albert, who subsequently became the husband of Queen Victoria, and not only her Prince Consort, but her faithful, devoted husband and counsellor, her adoring lover through twenty-one years of wedded companionship.

When I saw Anna Neagle growing gradually older, as I watched her in scene after scene, when meeting her Prime Minister, her various ministers, her diplomats, as I watched her in her conflict as Wife and Queen, when I caught the glimpses of her girlhood, her womanhood, when I beheld her absorbing and possessive love for the husband who so devotedly loved her, and in that consecration of that love, served the country of his adoption, the Empire which called his wife, its Queen and Empress,

when I beheld age and middle-age transforming the lovely, slim girlhood into maternal and stoutish womanhood, her womanhood into widowhood, and widowhood into an aged Queen endeavoring to do what "Albert wished me to do", I knew that Anna Neagle presented a Queen who Queened the other Victorias which the stage had presented.

Victoria Bathes Her Dog on Coronation Day

THE Coronation scene with its ceremonious grandeur, its pomp and magnificence, is followed by a scene in which the young Queen, called to appear upon the balcony of the Palace, by the people, is discovered by Lehzen, bathing her dog. "But," cries out the Baroness, "Victoria, on your Coronation day," to which Queen Victoria replies, laughingly, "But it happens to be on my dog's bath-night".

Queen Victoria, accompanied by Lord Melbourne, the latter no longer Prime Minister, having been defeated by the younger Sir Robert Peel, appears at Covent Garden Opera, and it is here that Lord Melbourne broaches to his Queen, the question of her marriage. Queen Victoria does not take kindly to the suggestion, and informs Lord Melbourne that there are no eligible princes whom she can marry. Lord Melbourne suggests the German Prince Albert, so favored by her Uncle, King Leopold of the Belgians, but Queen Victoria understands that Prince Albert is much too bookish, while she is fond of music, dancing. "No, no, he will never do," exclaims the Queen. Lord Melbourne notes that there is some curiosity in the tone of his Queen's refusal, and, having earned the title of "wily Melbourne" not for naught, he at once begins to move his Queen upon the chessboard, endeavoring in the move to capture for her a prince and husband.

Albert Commanded to Visit Queen Victoria

WHEN Lord Melbourne shows Queen Victoria a letter from her cousins, Prince Ernest and Prince Albert, in which they desire that their visit to her should be delayed, the Queen advises Melbourne to inform her cousins that the visit is in the nature of a command appearance for them.

Lord Melbourne hastens to carry out the Queen's instructions, and, soon Prince Ernest and Prince Albert, obeying not only the command of their royal cousin, Queen Victoria, but the command of their royal uncle, King Leopold, cross a stormy channel to visit England, and to meet their royal cousin, England's Queen; object matrimony.

As Prince Ernest and Prince Albert stand drenched upon the ship's deck, Prince Albert exclaims, "How can one be happy in a country, when it is so difficult to get there". The accent is German, and the expression forlorn, there is one ray of hope—"Tomorrow," Albert tells Ernest, "We will return home."

When the Queen, impatient at the delay of Prince Albert, and Prince Ernest in presenting themselves, orders her carriage for her customary drive, both Lord Melbourne, and the Baroness Lehzen urge upon the princes to hurry their dressing for their presentation to the Queen.

The Princes Dry-Out

IT APPEARS, however, that half their luggage has been swept overboard, while crossing the Channel; and what they have with them has to be dried out, before they can wear it. With the help of Lord Melbourne, suitable attire is finally secured, and the princes are presented to Queen Victoria.

It is the old story of love at first sight! Queen Victoria immediately realizes that she loves Prince Albert, and the Prince, surprised that his cousin, Victoria, is so young and good to look upon, is attracted toward her without being aware that the attraction is love!

Victoria endeavors to engage her cousins in conversation, but they stand stiffly at attention, and seek some pretense for escape, "especially Albert".

Victoria asks Prince Ernest if he is interested in music, to which he replies in the affirmative, but adds "especially Albert". The Queen replies, "You must play for me." Prince Albert asks if he might be excused, that Lord Melbourne may show him the Art Gallery. To which Queen Victoria replies, "You too, Ernest, are fond of paintings?" Prince Ernest assures the Queen that he is, but again adds, "especially Albert", whereupon Victoria advises him, that HE shall accompany Lord Melbourne to the Art Gallery, but that Prince Albert shall remain with her.

The Queen Woos Prince Albert

LEFT alone with Albert, the Queen bids him to seat himself beside her, but he hesitates, and indicates an inclination to seat himself at some distance. The Queen taps the seat beside her with the tips of her fingers. It is in the nature of a command, and Albert sits down.

The following day there is a reception and ball in honor of the royal visitors, and it is at this ball, that Victoria discloses that she will propose marriage to Albert. "For," states she, in friendly confidence to Lord Melbourne, "the Prince cannot propose to me, the Queen, therefore, I must help the dear boy out; I must propose to him. But what if he refuses?" she adds with much concern.

Lord Melbourne assures her that Prince Albert will not refuse so charming a proposal.

A charming off-set picture taken during the filming of "Victoria The Great". On the left, H. B. Warner as Lord Melbourne, taking tea with Anna Neagle - Queen Victoria, and Herbert Wilcox, producer-director of the picture.

Queen Victoria goes for a ride in her carriage.

Prince Albert helps his bride and Queen into the coach as they start their honeymoon. Lord Melbourne at the left.

Resting after a ride, the newly-married royal couple, sit down in the shade of a giant oak.

Queen Victoria discovers Prince Albert smoking, which is forbidden at the Palace.

"VICTORIA THE GREAT"

The Story of the Herbert Wilcox - RKO Production
As told by Ray Lewis.

The Strauss Waltz

DURING the ball, Prince Albert and Prince Ernest discuss how much better it is to be home, in Germany, "especially Albert", and Albert declares, that under no circumstances will he marry Queen Victoria, whom he deems much too frivolous, too fond of dancing, and too full of vanities.

At that moment a message from the Queen informs Prince Ernest that the Queen wishes his presence. Ernest presents himself to Queen Victoria, who is in the ballroom, attended by Baroness Lehzen, and her ladies-in-waiting.

"You love dancing, Ernest?" asks the Queen, to which Prince Ernest replies, "Yes, but especially Albert."

"We will dance," replies the Queen, handing her bouquet to Baroness Lehzen.

The Queen loves dancing, and, indeed, had brought over from the Continent a professional dancer to teach her the waltz, the latter which at that time was considered a very gay dance.

Following the dance, Ernest rejoins his brother, who searches his face with interest, to learn whether the Queen has selected Ernest for her royal mate. Prince Ernest has no news to confide, save that the Queen dances remarkably well, to which Albert replies, "Tomorrow we will go home".

Victoria Dances With Albert

AGAIN comes the messenger, this time announcing that Queen Victoria summons Prince Albert, and as the Prince presents himself, Victoria inquires of him whether he enjoys dancing, to which he replies, "I like books better".

"Albert, we will dance," answers the Queen, and Queen and Prince, destined to be England's greatest royal lovers, move rhythmically to the strains of Strauss' waltz, and in that waltz they are drawn close to each other, sensing the union which was soon to make "two souls with but a single thought, two hearts that beat as one".

Prince Albert, moved from his severe demeanor, looks down upon the little Queen, meets her fond looks with glances of love, and when the waltz is finished, and Queen and Prince retire to a secluded corner leading from the ballroom, Victoria gives Albert a rose, and shyly, and hesitatingly, asks the Prince, if he will honor her by marrying her, "that is, Albert, if you feel that you can learn to love me, as I have already learned to love you."

Albert takes the little Queen in his arms, and holding her closely to him, presses his lips to hers, and tells his beloved one, that he will endeavor to be worthy of the love, and trust she has reposed in him, that truly does he love her.

The Wedding Day

LORD MELBOURNE rejoices that his Queen has found so estimable a royal gentleman as husband; and England responds with cheers when the wedding day of Queen Victoria and Prince Albert arrives.

As Queen Victoria cuts into her wedding cake, she looks up into the face of her royal consort, Prince Albert, looks up as shyly happy as any of the maidens in her domain, who marrying for love, would stand as bride on their wedding day, beside the man who was husband and bridegroom.

(Continued Next Week)

Queen Victoria and her Prince Consort, Albert, st in front of their wedding cake. The Archbish Canterbury, the Queen's mother—the Duchess o Lord Melbourne, and other dignitaries look on.

BRITISH FILM DIGEST

BY WARD SHAFTESBURY

LAST week a very quietly self-confident gentleman arrived in England and in twenty-four hours had Wardour Street by the ears. It is not often that the Street pays much atention to optimistic Colonials but this time an enterprising Australian, Stuart Doyle, had no difficulty in getting a respectful audience. In his own country, Mr. Doyle is Monarch of the Air as well as of the Screen but his interests in England are solely connected with the Film Industry. He has Plans — and big Plans. First off, he has bought quite a nice piece of Lower Regent Street — below Picadilly Circus, that is, where he is building two super-cinemas complete with six floors of business offices, restaurants and cafes. So what? Well, Mr. Doyle also intends to make pictures — in England — with new British stars. So what? again. Mr. Doyle plans to establish an Empire theatre circuit — a giant chain of theatres throughout the Empire with roughly a hundred theatres in the key centres. That is a big idea!

The idea sounds fine — the only snag is the business of quality production. Can Britain produce at least fifty two first-rate films a year good enough to compete in entertainment value with the best of Hollywood's output? —that is what she will have to do in the event of the establishment of an Empire chain such as Mr. Doyle has in mind.

"Victoria" Advance Screenings Acclaimed

THE advance screening of "Victoria The Great" at Newcastle last week was the occasion of enthusiastic scenes. Iron barriers and a strong police cordon were not sufficient to keep back the crowds of between ten to twelve thousand people who surged forward to greet Anna Neagle and Herbert Wilcox on their arrival at the station. Miss Neagle made a public appearance on the balcony of her hotel room in response to the crowd. Similar scenes of enthusiasm were witnessed on the arrival of Miss Neagle and Mr. Wilcox at Glasgow where they attended the first showing of the film. Later in the week, the two sailed for Canada where they are to appear at the premiere Canadian showing at Ottawa before the Governor-General and his Lady.

M-G-M Announce Appointment of Victor Saville

M-G-M British have announced the appointment of Victor Saville as Producer and Director for the company. His first production will be the new Cronin best-seller "The Citadel" which Saville had originally acquired for production for London Films. Undoubtedly, Leo has acquired one of the best of the English Producers — already London journalists are complaining that the new invasion of American campanies brought on by the recent changes in the Quota Bill will mean the swift sapping of the bluest directorial blood from the veins of the British Film Industry. Just a little while back they were lamenting the importing of so many "foreign" directors and technical men.

M-G-M-20th Century-Fox Deal Rumored

IN the same vein, M-G-M are negotiating (along with 20th Century-Fox) for a two-third interest in Denham Laboratories Ltd. and it is rumored that Ben Goetz, of M-G-M, will probably be nominated as chairman and managing director. Leo is wasting no time in getting solidly established in England — his first British film, "A Yank at Oxford" is well under way with Bob Taylor in the lead).

Latest Method of Film Financing

JEAN RENOIR is attempting a new departure in the financing of his latest film "La Marseillaise" — a two million franc production being produced on Western Electric equipment in Paris. French workmen and working women are providing the money for the picture by buying tickets in advance — more than 350,000 tickets have already been sold.

Gilbert and Sullivan Operas For Screen

AT long last an arrangement has been made to allow the filming of Gilbert and Sullivan operas. The public has been deprived of this great pleasure in the past by the reluctance of the D'Oyley Carte interests to allow the operas to be screened. Now, Lord Portal, cinema magnate, has arranged with Rupert D'Oyley Carte and Geoffrey Toye for the production of "The Yeomen of the Guard". The opera will be filmed at Pinewood Studios and will be distributed in England by General Film Distributors. Mr. Toye had adapted the opera to the screen and will act as producer and also look after the music and art direction. It will be interesting to see what kind of a job will be done with the opera. It sounds very much to me as if a certain amount of arbitrary interference is to be present in the screening of this first Gilbert and Sullivan opera, and to my mind, that augurs ill for its ultimate success as a film.

Studio News

TOM WALLS' new film, "Second Best Bed", a Ben Travers comedy, went on the boards last week at Sound City with Jane Baxter in the female lead — the title is borrowed from the clause in Shakespeare's will — "I give unto my wife my second best bed" and the comedy revolves around the marriage fisticuffs of two strong-willed people . . . that other popular comedian, Claude Hulbert, is soon slated to start on a new detective tale, "The Viper" at Teddington . . . . this week at Cricklewood, recording finished on "New Frontiersmen", a Canadian short starring Cecil Broadhurst, cowboy songster. I understand that outdoor scenes were shot in Saskatchewan and later in the vicinity of Oxford with a cast of young Canadians . . . just heard that my favourite star, Annabella, of "Wings of the Morning" fame, leaves Havre this week on the Normandie for New York on her way to Hollywood to star opposite the old sophisticate Bill Powell in "Jean" for 20th Century-Fox . . . Merle Oberon starts this week on a fortnight's vacation having just finished a technicolor feature film "The Divorce of Lady X" for London Films.

Gaumont-British To Show Net Profit of $2,800,000, But No Dividend On Common Stock.

DIGEST REVIEWS AND PREVIEWS

"FAREWELL AGAIN"
LONDON FILM PRODUCTIONS

"Jay L."

THANKS to the skilful direction of Tim Whelan, and the beautiful photography of James Wong Howe, "Farewell Again" stacks up with the best of the British pictures, and is a credit to its producer Erich Pommer, and the Alexander Korda organization.

ACTION takes place almost entirely on a British troopship enroute to England, with soldiers who have just completed five years service in India. Officers and men alike are looking forward to their furlough in the homeland, of seeing wives and sweethearts again, and of holding in their arms children, some of them born after their fathers' departure. All their dreams are shattered when a wire informs them that they will have only six hours leave in England, and will then depart again for the Near East, to quell trouble in British mandated territory.

THAT is a skeleton glimpse of the plot, but more important than the actual story, are the many incidents that go to make up the context. Incidents such as the birth aboard the troopship of a baby girl, with the engines being stopped for the great event; incidents such as the breaking of the news to the Colonel of the regiment that his wife is suffering from an incurable disease, and has probably only six months to live, six months in which he will be unable to be with her; incidents such as the agitator of the regiment, who if he had not turned soldier, would have been a soap-box orator, and who calls the regiment a bunch of "ruddy sheep", but who in the end, proves himself as loyal as the Colonel himself; incidents such as the romance which arises between one of the officers and a nurse, although the officer's fiancee will be waiting for him when the ship docks. These and many more clearly etched pictures of cross-sections of the life aboard the troopship, make for grand entertainment for the most discriminating patron.

CASTING is universally excellent, with many fine characterizations being included in the large roster of players. Leslie Banks is cast as the Colonel, and Flora Robson as his lady; Sebastian Shaw is the Captain, who falls in love with the nurse, played by Patricia Hilliard; others who deserve special note include Robert Newton, as a jealous soldier, Rene Ray as the latter's sweetheart, Edward Lexy as the sergeant, Marie O'Neill as his wife, Wally Patch as the sergeant-major, and Robert Cochran as a black-sheep turned soldier.

"FAREWELL AGAIN" is a natural for British audiences, containing as it does a considerable amount of flag-waving, etc., which the British will love. However, the picture is far from being pure propaganda, for it also teaches a lesson of Service, Sacrifice and Self-denial, that is certain to stir all who see it. And first and last, it is entertainment, and good entertainment at that. Exhibitors should take plenty of time and energy to work out a suitable campaign for this picture, and if properly handled should prove a big winner at Canadian box-offices.

* * *

"THE PERFECT SPECIMEN"
WARNER BROTHERS

ADAPTED from the Cosmopolitan Magazine story by Samuel Hopkins Adams, this comes to the screen as another of those high-power modern comedies which just at present are all the rage.

MARQUEE names are there in abundance. Cast is headed by Errol Flynn and Joan Blondell, and also boasts such powerful draws as Edward Everett Horton, Hugh Herbert, Alan Jenkins, May Robson, Dick Foran and Beverly Roberts. These plus the well-known and capable Michael Curtiz as director ensure a goodly play in any community.

STORY centres around Joan Blondell's efforts to arouse the adventurous instincts of Errol Flynn, scion of a $30,000,000 utility empire. Flynn has been reared by his grandmother, May Robson, who has endeavored to make of him a "perfect specimen" of manhood, excelling in everything from the manly art of self-defense to knowledge of the culinary arts. Grandma has also kept him behind the ten foot fence of the umpteen acre estate, allowing him no contact with the outside world. When he meets Joan Blondell, his whole world is upset, and he accepts her challenge to "come up and see her sometime", and enters into life in the big world, with a vengeance. He engages in a prize-fight with a professional, and knocks the champ cold. Grandma, not understanding the reason for his sudden departure, believes him to be kidnapped, and the fun starts. In the end, of course, Grandma gives her blessing to Errol and Joan, but only after a flock of riotous adventures have been indulged in.

FLYNN and Miss Blondell handle the leads quite satisfactorily, while May Robson gives an outstanding performance as the tyrannical old grandmother. Edward Everett Horton and Hugh Herbert vie for comedy honors, with Alan Jenkins a close runner-up. Dick Foran and Beverly Roberts, with less to do, do it with expertness and polish, and the rest of the cast, including Dennie Moore, Hugh O'Connell, Granville Bates, and James Burke all contribute, in a smaller way, to the general entertainment value of the film.

ERROL FLYNN has had several roles of varied character in recent months, such as "Charge of the Light Brigade", "Green Light" and others, but this is the first attempt to make a light-comedian out of him. Whether such a plan will meet with the approval of the public,

DIGEST REVIEWS AND PREVIEWS

is something that has yet to be answered, for ourself, we prefer him in the action pictures, and are looking forward with great interest to seeing the Technicolor version of "The Adventures of Robin Hood", with Flynn in the title role.

"THE Perfect Specimen" has been piling up some very handsome returns in the United States, and if efficiently handled by Canadian exhibitors, should prove a more than adequate grosser. Cast and character of the story should ensure that.

* * *

"NON-STOP NEW YORK"

GAUMONT-BRITISH

WHIRLWIND action aboard a transatlantic air-liner features this latest from the G-B studios in England. Murder, blackmail, romance and comedy all find their place aboard the plane, and the satisfactory conclusion of the murder, the blackmail and the romance, brings the picture to an exciting and pleasant end.

ANNA LEE, English chorus girl, is an unwitting witness in a New York gang killing, and the only person whose testimony can free an innocent man doomed to die for the crime. The girl is followed to England by members of the gang who did the killing, and they railroad her to a prison term, in order to keep her quiet. However, she is released before the innocent man is to be electrocuted, and unable to get anyone in England to listen to her, stows away in the transatlantic air liner. Aboard the plane is an inspector from Scotland Yard, a blackmailer, a young violin prodigy, and a pseudo Paraguayan general, the latter actually the leader of the gang of murderers. Action begins when the "general" kills the blackmailer, attempts to kill the girl-witness, is foiled in this attempt, but then shoots the pilot and bails out of the plane, leaving those aboard to their fate. The ship is saved by swift action on the part of the Scotland Yard man, and the irony of the whole thing, is that the young violin artist has cut a piece out of the parachute the "general" used, in order to mute a saxaphone that he infinitely prefers to his violin. And so justice is done, the girl arrives in New York in time to stop the electrocution, and a union is broadly hinted between the girl and the detective.

JOHN LODER and Anna Lee head the cast as the detective and the girl-witness, and both turn in satisfactory performances. Miss Lee was last seen in "King Solomon's Mines", and this reviewer for one believes that she has a brilliant screen future ahead of her. Desmond Tester does a good job of the youthful prodigy, and Athene Seyler is good for several laughs as the boy's aunt. Jerry Verno as the steward, Francis L. Sullivan as the gang-leader, James Pirrie as a member of the gang and Frank Collier as the blackmailer, all do notable work.

GREAT interest should greet this film both in Canada and the United States, due to the recent trial flights of the Imperial Airways planes, which received so much publicity. The picture is most timely, and thanks to the good direction of Robert Stevenson, will please Canadian audiences everywhere. Story is adapted from the novel, "Sky Steward", by Ken Attwill. Picture is released in Canada by Empire Universal Films.

* * *

PERSONAL MUSINGS

SIMON MERETSKY, owner of four theatres in Windsor, Ont., was a visitor to Toronto over the holiday. He was accompanied by his brother.

* * *

DEANNA DURBIN'S latest Universal film, "100 Men and a Girl" is breaking so many records that it is difficult to concentrate on one particular instance. However, there is one record that should be of great interest to all Canadian showmen. Loew's, Montreal, up to last week had never played a picture for more than one week. "100 Men and a Girl" was so Universally (advt.) appreciated, that not only have they held it for a second week, but after an important stage show, which had been booked in and could not be postponed, has played a week, Loew's are bringing the Deanna Durbin picture back for a third week. Some fun!

Incidentally, I understand that the picture has broken all records established by "Show Boat" and "Magnificent Obsession".

* * *

CONGRATULATIONS to the RKO Radio advertising and art departments for their super-attractive press book on "Stage Door", the new Katharine Hepburn-Ginger Rogers film. Besides being the handsomest of its kind that we have seen to date, it contains a thousand and one ways in which an enterprising exhibitor can make "Stage Door" his theatre's largest money-maker.

* * *

CONGRATULATIONS also to Mr. and Mrs. George W. Mehrtens, of Washington, D.C., who were joined in the bonds of holy wedlock last Friday. The groom is associated with the Columbia Trade Press Service, and as such has been serving as Washington correspondent of The Canadian Moving Picture Digest. The Editor joins with yours truly in extending best wishes and good luck to the newly-weds in their new enterprise!

"Jay L."

Goldwyn-Korda-U.A. Deal All Set.

WASHINGTON FILM DIGEST

BY MILTON F. LUNCH

WASHINGTON, D.C., Oct. 11—(CTP)

TELEVISION continues to make forward strides as this week the Universal Television Corporation of New York filed a registration statement with The Securities and Exchange Commission covering 500,000 shares of $1 par value common stock at $2.50 per share. The company is a television research development organization.

Proceeds of the stock offering will be used for equipment, tolls, laboratory transmitter and working capital. No underwriter was named in the statement and John W. McKay was listed as president.

West Coast Investigation Continues

THE Investigation of the motion picture activities on the West Coast is still in progress, it was revealed at the Department of Justice, when a spokesman confirmed a report that Albert J. Law, special assistant to the Attorney-General, and Harold Collins, of the Department of Justice, are continuing their investigations in the Los Angeles territory.

No suit, as yet, has been filed against Fox West Coast and major distributors, the matter being reported as "still in the investigatory stage".

The statement came following Attorney-General Cumming's plea this week for revision of the anti-trust acts. It was broadly indicated around the Justice Department that the Attorney-General will ask Congress, at a prospective special session to authorize creation of a special commission to canvass the entire field of anti-trust legislation, including Motion Pictures.

The Attorney-General's statement followed an increasing number of complaints of violations of anti-trust laws registered at the Justice Department by Independent exhibitors and others during the past few months.

Czech Film Company Shows Profit

THE A-B Motion Picture Studios, Prague-Barrandow, Czechoslovakia's largest and only permanently occupied film establishment, showed a net profit from 1936 operations of 247,000 crowns, (One crown equals $0.035, U.S. currency at present rate of exchange), as against 282,000 crowns in 1935, states a report just received by the Commerce Department's Motion Picture Division from Prague, submitted by Assistant Trade Commissioner Theodore J. Hadraba.

However, the dividend declared was increased from 10 percent to 12 percent, 20 to 24 crowns per share, in view of small allocations to reserves. Gross earnings of 4,500,000 crowns in 1936 were higher than those of 3,700,000 crowns in 1935 by almost 22 percent.

During 1936, 25 sound feature pictures and 5 sound versions were produced by the company, as against 19 sound features and 6 sound versions the previous year.

Anglo-American Trade Agreement Progresses

THE long-awaited star trade agreement of the Roosevelt-Hull reciprocity program — that with Great Britain — is advancing rapidly as the State Department brings renewed pressure to complete negotiations. Closer world cooperation — especially between the United States and the United Kingdom — to advance world peace is expected to facilitate the matter.

Motion pictures will play an important part in the treaty. Conversations were opened several months ago and are continuing in the hope that the two countries can open actual negotiations toward conclusion of a pact. It was stated that definite progress has already been made toward removing United Kingdom — Dominion preferential trade treatment obstacles to the big prospective Anglo-American pact.

A State Department authority has declared that Motion Pictures have been recognized at the preliminary conversations as "an important item of trade between the two countries".

The "ground-work discussions" have sought to achieve concessions in the present British quota system for the American Motion Picture Industry. "We definitely expect some improvement in the situation with the treaty" the spokesman stated.

After announcement of negotiations have been made an opportunity will be given for motion picture executives and others interested to file briefs and appear at public hearings before the Reciprocity Information Committee prior to the final negotiations.

Blame Movies For Inferior Music

THE Federal Trade Commission last week held a meeting of approximately one hundred popular music publishers or their representatives and conferred three hours at a hearing to adopt a series of trade practice rules expected to meet with official FTC approval within the next several weeks. The primary problem which the new rules aim to solve is "song plugging".

Motion Pictures in going in for mass production in turning out musical offerings, are to blame for inferior music rather than song-plugging, Arthur M. Fishbein, independent, told the conference. Song-plugging, according to Fishbein, represented only 1 percent of what is wrong with music.

J. V. McKee, representing the Music Publishers Protective Association, song-plugging opponents summed up after the testimony of other witnesses.

As industries dependent upon song writing he listed Radio, Motion Pictures, Hotels, Cabarets and Night Clubs.

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